

Boston, September, 1870.

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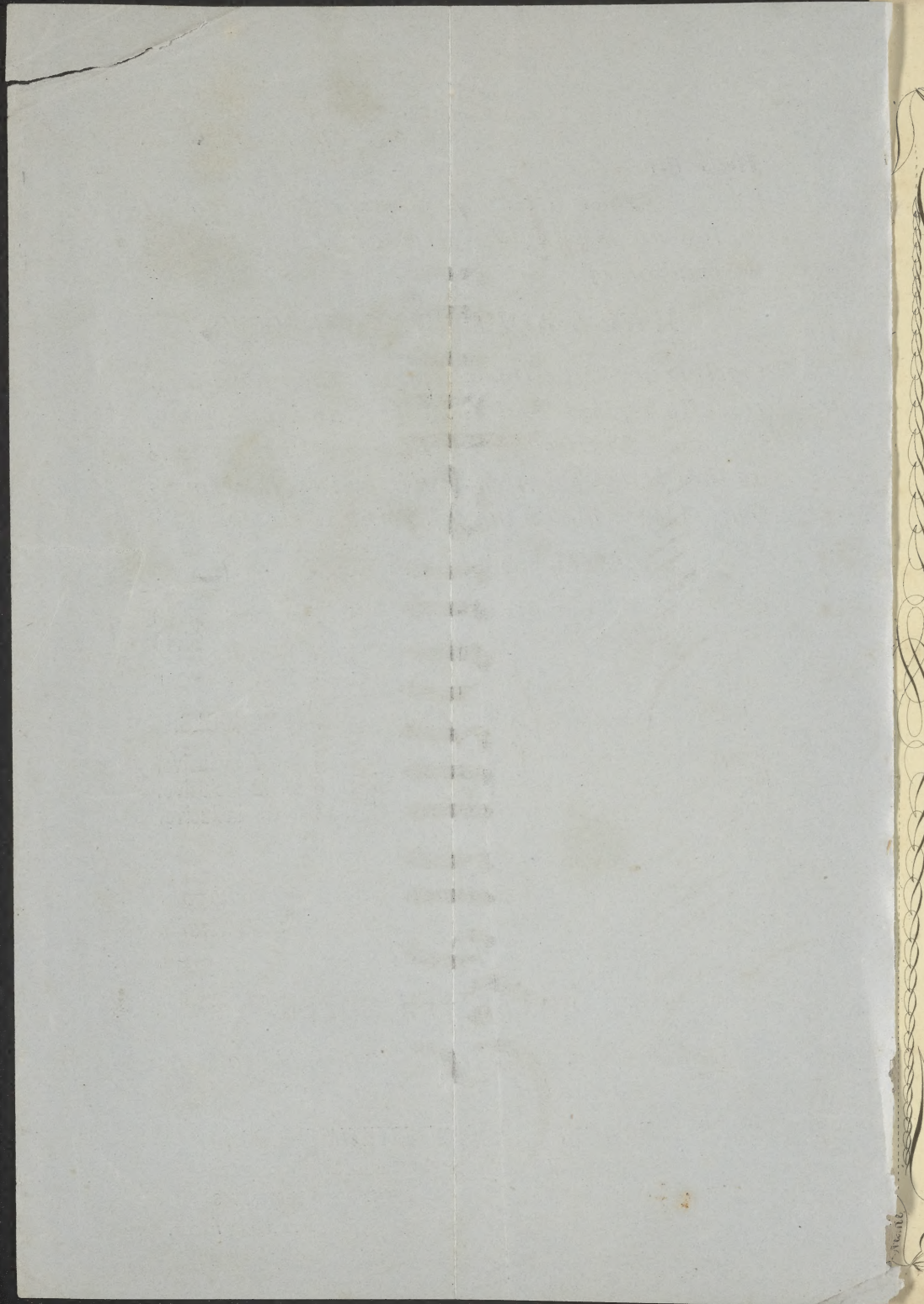
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No. 12.

1 *vvv vvv vvv vvv vvv vvv vvv* 1
1 *www www www www www www www* 1
1 *www www www www www www www* 1

No. 2.

o *dd dum dum dd dum dum dd* o
3 *ll limn limn bb burn burn bb* 3

No. 3.

I A Anson Anson A Anson Anson A I
10 *N Names Names M Maim Maim M* 10
10 *P Prime Prime P Prime Prime P* 10
10 *B Bedim Bedim R Renter Renter R* 10
33 *T Tinny Tinny F Firing Firing F* 33

CIRCULAR.

Potter ^{and} Hammond's System of Business Penmanship.

In Three Series viz.

Revised and Improved.

Far in advance of any other System.

1. THE SCHOOL SERIES.—Nos. 1 to 7 inclusive.
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Your attention is requested to the following characteristics of this system:—

1. The Original Arrangement of Copies.

Discarding the old alphabetical order of the letters, this system groups them under *six elementary principles*—three for the small letters and three for the capitals.

It is claimed that by this arrangement of the copies, after a system at once *original, simple, and scientific*—THE GREATEST IMPROVEMENT OF THE AGE, in teaching writing, has been effected.

This system gives the first complete arrangement of copies throughout a series of books, according to the similarity of the formation of the letters, ever published.

2. The System is Scientific and Progressive.

By this original and scientific grouping of the letters, each letter made, assists in the formation of the next. Every one can see that practice in making the letter *A*, will assist in forming *N*, and that in turn prepares the way for *M*. So, also, of *P*, *B*, *R*, &c.

The formation of every letter of the alphabet, is thus made a matter of science. Writing is no longer a simple art, to be learned by imitation merely. but it is a science, to be taught by principles and rules.

3. The Superior Style of Copies.

The *ease* and *grace* of these copies are unequalled by any rival books in this country, or the world.

By these books, *writing*—easy, flowing, graceful *writing*—is taught; not stiff, slow, painful *pen-drawing*.

These copies are unsurpassed in respect to *neatness, beauty, simplicity, exactness, accuracy, and ease*.

4. Completeness.

The great popularity of these books, and the rapidly increasing demand for them, have induced the authors to extend the series, by the addition of several important books, and a division into

THREE SEPARATE SERIES.

These three series will now meet the wants of all, from the young beginner in the primary school to the amateur penman who desires instruction in Flourished Capitals and German Text.

The authors have also published the following

HELPS FOR TEACHERS.

1. Eight Writing-Charts.

These charts, mounted on heavy pasteboard tablets, embrace all the principles, all their combinations and applications, with examples in words. Teachers say they are the *most complete, methodical, and valuable* writing-charts ever published.

In these charts, not only the correct form of the letters is given, but the relative position and connection of each part are described, and the proportion of the parts, height, length, size, &c., of each letter is indicated by figures and spaces.

In connection with the analysis, rules, &c., on the cover of the books, any intelligent, active teacher will be able, by means of these charts, to teach penmanship successfully, and to make the daily lesson in writing one of the most interesting exercises of the school-room.

2. Penmanship Explained.

A book of 123 pages, containing practical suggestions to teachers upon almost every topic connected with the subject of penmanship, and how it should be taught.

It may be used with great advantage as a text-book by all classes of advanced pupils. It is the most practical and the most scientific treatise on penmanship extant. Every teacher should have a copy.

3. Slope Lines.

A guide to obtain a correct angle in writing.

4. Record of Recitations.

In this little book the teacher may record the reports of daily exercises in writing. There are *ten* points to be marked. This system of marking is entirely original, and furnishes a perfect and definite guide to the teacher in making up monthly or term reports, besides being of great value in constantly directing the attention of the pupil to the various points which make up excellence in penmanship.

5. Teacher's Monthly Report.

This blank sheet may embrace the report of the progress of the pupil, not only in writing, but in whatever study he pursues.

POTTER & HAMMOND'S

Synthetical, Analytical, and Progressive

SYSTEM OF

BUSINESS PENMANSHIP,

FOR PUBLIC AND PRIVATE SCHOOLS.

This System is *far in advance of any other before the public*, and is an *improvement over all others* in respect to *Originality* (as documents and dates in possession of the authors will fully show), *Systematic arrangement of Copies, Analysis and Rules* for making the *letters*, also *Mathematical Exactness* in their formation, *Points of Criticism*, *Beauty of Engraving, Ease and Elegance of Style*, and, lastly, *Paper* (made of linen fabric).

Correct Method of teaching Penmanship.

Penmanship is the science and art of writing. Writing is a science, because it admits of a system as complete as arithmetic, geometry, or algebra. It has been heretofore considered merely as an exercise of imitation, while everything else taught has been systematized. This perfect system, it is claimed, is worthy of the name of the *science* of writing.

It is of two kinds, **Practical and Ornamental**.

Practical penmanship is the art of forming and joining letters on scientific principles.

Ornamental penmanship is the art of flourishing, pen-drawing, or executing German and Old English Texts, and all other styles used for embellishment.

Three movements are necessary in writing:

1. The *finger movement*.

This is made by opening and shutting the hand.

The *finger movement* gives the nice touches of beauty to a handwriting. The upward stroke is light, the downward heavier, because the nib of the pen is not spread in moving upwards as it is in moving downwards by the natural weight of the hand which makes the downward line stronger.

2. The *fore-arm movement*.

In this movement, the elbow, or the swell of the muscle below the elbow, is used as the centre of motion, the hand sliding on the nails of the third and fourth fingers. The fore-arm carries the hair-line from letter to letter, and assists in striking the bolder lines of a written word.

3. The *whole-arm movement*.

This is a free movement of the whole arm in any direction. By the whole-arm movement are accomplished such strokes with the pen as a skillful painter might make with a brush in tracing a bold sketch, or striking out a rapidly-drawn picture. (For full instruction on movements, see *Business Writer*.)

In the formation of the letters *six* elementary principles are employed; *three* in the small letters, and *three* in the capitals.

These six principles, variously combined, form every letter of the alphabet, as seen in the diagram.

Analysis and Rules for the Formation of the Small Letters.

The small letters are formed by means of three elementary principles, viz. the *i*, the *o*, the *z*.

1. The *i* principle.

The *i* principle assumes three forms: 1st. The di-

rect (*i*); 2d. The inverted (*7*); 3d. The combined form (*2*); and by it ten letters are made, as follows:

1. *i* is formed by prefixing the hair-line to the first form of the *i* principle and dotting it.

The hair-line joins the *i* principle at one-fifth from the top. The dot is twice the height of the *i* from the line. Commence to turn the *i* at the bottom one-fifth from the line.

The *i* is the unit of measure. All the short letters are of equal height with the *i*, except *r*, *s*, the lower part of the *k*, and the upper part of the *z*. These are one-fourth higher.

2. *u* is the *i* repeated, omitting the dots.

3. *w* is the *u* with a small curve.

4. *r* is the first form with the curve prefixed.

5. *t* is the *i* lengthened and crossed two-thirds its height from the line. The hair-line joins at half the height of the letter.

The *t* and *d* are two and a half times the height of the *i*. The *p* is two and a half times the *i* measure above, and twice the length below the line.

Only *t*, *d*, *f*, and *p* are shaded; except a slight shade of the principal downward stroke in the *o* principle.

6. *n* is the second and third forms united.

7. *m* is the *n* preceded by the second form.

The hair-line joins at one-fifth from the line. The last part of the *n* and *m* should be of the same height with the first part, and the spaces equal.

8. *v* is the third form with the curve.

The curve in the *w*, *r*, and *v*, should be made without looping it. In the *w* and *v* it should be the same height from the line as the first part of the letter.

9. *x* is the third form crossed obliquely.

10. *s* is an irregular form of the *i*—turning to the left instead of the right, and stopping with a dot on the hair-line, at one-fifth its height.

2. The *o* principle.

By the *o* principle five letters are formed,—the *i* principle assisting in the formation of *a* and *d*.

1. *o* is the simple principle.

2. *a* is the *o* with the *i* principle affixed.

3. *d* is the *a* with the *i* lengthened.

4. *c* is a part of the *o* with a dot prefixed.

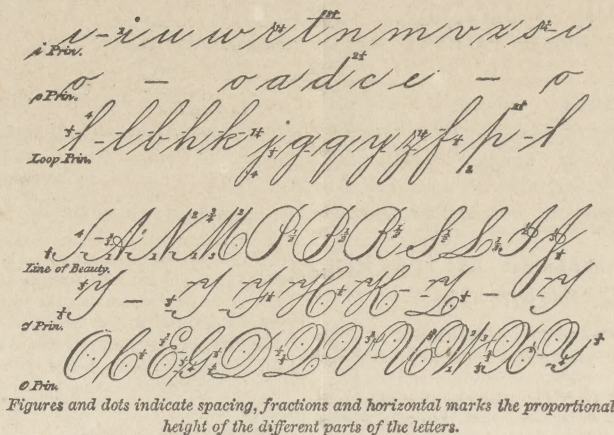
5. *e* is half of the *o* in the form of a loop.

The hair-line prefixed to these letters unites in the *o*, *a*, *d*, and *c* at one-fifth from the top, and crosses in the *e* at one third the height. Make the dot in the *c* one-fifth from the top. The *o*, *a*, *d*, *g*, *q*, should never be left open at the top. In the *a*, *d*, *g*, and *q*, the *o* is made with a greater slant, in order to join with the *i* or the loop principle at the top of the letter.

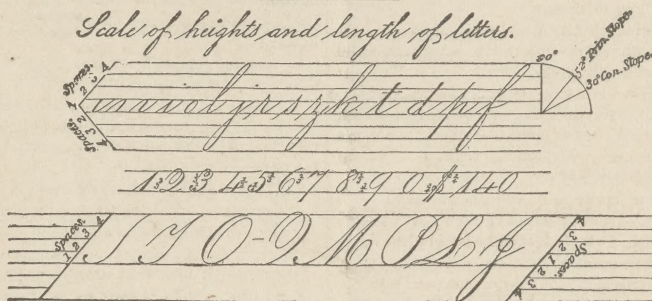
Miniature Chart of Principles and Letters.

Originated, arranged and written by S. A. Potter.

Direct, inverted and combined *i* principle.



Scale of heights and length of letters.



3. The loop principle.

The loop principle assumes two forms: 1st, the direct; 2d, the inverted, and enters into eleven letters, which are formed by the aid of the *i* and the *o* principles.

The loops are all four times the *i* measure above or below the line. All spaces between the parts of the letters in the *i* principle should be equal to the space in the *u*, which is one-half the height, except in rapid running hand, which is more open, the width of each space being about two-thirds the height. The width of the *o* is half the height, and is the same throughout.

All loops are of equal width, one-half the *i* measure.

1. *l* is the loop turned at the bottom.

2. *b* is the *l* with the small curve.

3. *h* is the loop with the third form of the *i* principle affixed.

4. *k* is the *h* with a small curve in the *i* principle.

5. *j* is the loop inverted and dotted.

6. *y* is the loop inverted, with the third form of the *i* principle prefixed.

7. *z* is the *r* or *s* with the inverted loop added.

8. *g* is the loop inverted, with the *o* prefixed.

9. *q* is the *g* with the hair-line that forms the loop turned to the right.

10. *f* is the direct form of the loop combined with the inverted form turned to the right.

11. *p* is the *f* with the loops omitted, and the third form of the *i* principle added.

In all the loops except the *q* and the lower loop of the *f*, the hair-line crosses at one-third the distance from the line, either above or below. The hair-line of the *q* diverges regularly from the downward mark till it unites with the next letter.

The lower loop of the *f* crosses at half the height of the *i* above the line. The hair-line of the *p* unites at the top.

Remarks.—The first line of the following letters curves towards the left, or, in other words, they have their concave side towards the left, viz. *l, u, w, r, t, s, e, l, b, h, k, j, z, f, p*.

The first line of the following letters curves towards the right, viz., *n, m, v, x, o, a, d, c, g, y*.

The last line of the following letters is curved towards the left, *i, u, w, r, t, n, m, v, s, x, o, a, d, c, e, l, b, h, k, j, f, p*. The last line of the following letters is curved towards the right: *j, g, q, y, z*.

Analysis and Rules for the Formation of the Figures.

The figures are one and a fourth times the height of the *i* principle, except 3, 4, and 6, which are one and a half times above, and 7 and 9, which extend one and a third times below the line. The vertical lines that cross the dollar mark extend one and a half above and below the line. The character *æ* is about twice the height of the *i* above the line.

Figure 1 is formed by a hair-line meeting the principal line at the top. The principal line is gradually shaded from the top to the bottom, like the top of the small *p*.

2 is similar to the capital *Q*, with the small *o* on the right omitted, and terminating at a quarter of the height of the figure.

3 is the capital *E* reversed, stopping with a dot a quarter of the height of the figure above the line.

4 is formed by a concave hair-line, turned in a loop at the bottom, and crossed by a small figure 1 without the hair-line.

5 is formed by a straight line, one-third the height of the figure, connected by a small loop to the lower part of the figure 3, and finished with a horizontal curve at the top.

6 is the direct form of the capital *O*, two-thirds of the height, with the first part, extended a little above the height of the unit.

7 is an irregular curved line meeting a line extended half its length below the line. The principal line is shaded like the figure 1.

8 is an irregular line of beauty shaded near the bottom and crossed by a convex hair-line, one-third of the length from the top.

9 is the small *o* principle, three-fourths the height, joined to the principal part of the figure 1, which extends one-half of its height below the line.

0 is simply zero, or the small *o*.

\$.—The dollar mark is a capital *S* formed irregular like the printed letter, and crossed vertically by two parallel straight lines. The dots stop at one-fourth of the height of the mark from the top and bottom.

£ is formed of two lines of beauty; the first, direct; the second, inverted and reversed, turned at the top in a loop half its height, and terminating in a horizontal curve line. The loop is shaded on the left.

Analysis and Rules for the Formation of the Capital Letters.

These letters are made by three elementary principles.

1. The Line of Beauty.

The celebrated "Hogarth's Line of Beauty," (*S*) which figures so conspicuously in drawing and painting, is one of the most graceful and beautiful lines in the art of penmanship. It enters into *ten* letters, of which it forms the essential basis.

Whenever this element is made complete, the upper and lower curves should be equal, and the dot stops at one-half the height of the *i*.

The line of beauty is shaded only in the *P, B, R, S, L, I,* and *J*.

Remarks.—These principles of shading, it will be understood, apply primarily to the ordinary style of business writing. They teach us to form what might be termed the *standard letter*. In Nos. 8, 9, 10, 11, and 12, a great variety of forms and styles will be found for mercantile penmanship, all, however, growing out of this standard letter. All of these can be analyzed, and rules given for their formation as well as for the formation of letters by the ordinary style.

For example, the prevailing style of the line of beauty in these numbers is heavy in *all* the letters in which it enters, and instead of stopping with a dot, it is carried around with a curve, and this curve is brought up to half the height of the letter.

Whenever this style is used the oval need not be shaded.

In No. 12 will be found German Text and Old English letters. A careful inspection by one who has studied our system of analysis, will reveal the fact that all the letters in German Text are made from the four marks, or principles, which precede them, and the same is true of the Old English.

1. *A* is the line of beauty, without the curve at the top, with a part of the small *p* added, and crossed with a curve at one-third the height.

The *A* makes *one space* in width, which is the unit of measure.

2. *N* is the *A* without the cross, with the upper part of the line of beauty parallel to the first line, making two equal spaces.

3. *M* is the *N* with the *O* appended, making three equal spaces.

4. *P* is the line of beauty with the inverted *O*, which occupies the full height of the letter on the left, and one-half on the right.

5. *B* is the *P* with inverted *O* added.

6. *R* is the *P* ending in an irregular curve.

7. *S* is a part of the loop joined to the line of beauty at the top with a loop. The loop crosses at half the height.

8. *L* is the *S* with a small horizontal loop at the bottom, on the left, ending with a small *o* on the right, one-third its height.

9. *I* is the line of beauty prefixed by a part of the *O*, which joins it at the top, and occupies one-half the height.

10. *J* is the *I* extended below the line in the form of a loop. The upper curve is one-third the length of the letter, and the loop crosses at one-half the length.

Remarks.—The direct *O* in the *M, H, K, C, E, U, X,* should be half the height of the letters.

The inverted *O* in the *P, B, R,* should be the full height of the letters on the left, and one-half on the right; in the *Q, V, W, X, Y,* it should be two-thirds the height.

The principal downward stroke of each letter is shaded.

The shaded line of the *A* is heaviest at the bottom; in the *N, M,* in the middle; *P, B,* and *R,* gradual; in the *S, L,* and *J,* below the crossing; in the *J,* below the line.

2. The *T* principle.

The *T* principle is the line of beauty prefixed with the third form of the *i*, one-third from the top, and forms the basis of five letters.

1. *T* is the simple principle.

2. *F* is the *T* crossed at half its height.

3. *Z* is the *T* with the ending of the *L*, or with a loop below the line.

4. *H* is the *T* joined by an inverted loop to the letter *C*.

5. *K* is the *H* with a curve in the middle of the *C* in the form of a brace.

From this principle may also be made the varied form of *V* and *W*.

The third form of the *i* in the *T* principle should be slightly shaded. These principles of shading, it will be understood, apply primarily to the ordinary style of business writing. They teach us to form what might be termed the *standard letter*.

3. The *O* principle.

The *O* principle assumes two forms, 1st, the direct, 2d, the inverted, and is the basis of eleven letters, five of which are made from the *O* direct, and six from the *O* inverted.

1. *O* is the simple principle.

The width of the *O* is one-half its height. The width is divided into four equal spaces, the distance between the first and last lines being one. If the *O* be smaller, direct or inverted, as in the *M* or the *P*, the width should be three equal spaces.

In shading, the *O* takes precedence to the line of beauty.

The *O*, direct or inverted, has the outside line shaded.

From two *O*'s united, every capital letter can be formed.

2. *C* is the *O* with the loop prefixed, crossing at half the height.

3. *E* is the *O* with the small inverted *e* prefixed, which occupies one-third the height.

4. *G* is half the *O* in the form of a loop, and half the line of beauty added.

The *O* occupies three-fourths the height, and the line of beauty one-half the height.

5. *D* is the *O* with the line of beauty and a part of a larger *O*.

The width of the *D* may be divided into five equal spaces, the principal space of the *O* being equal to two, and the spaces above and below the *O* should correspond to the others, making in all seven equal spaces.

The loop at the bottom, which is the same in the *L*, short *Z*, and the *Q*, occupies half a space.

6. *Q* is the *O* inverted, with the ending of the *L*.

7. *V* is the *O* inverted, turned to the right, and the curve added. This curve should not be looped.

8. *U* is the *O* inverted, turned to the right, and the *O* direct added.

9. *W* is the *O* inverted, with the *N* added.

10. *X* is the *O* inverted, with the *O* direct added and crossed by the line of beauty in the middle.

11. *Y* is the *O* inverted, turned to the right, and half the line of beauty added. Or, it is the *O* inverted, prefixed to the latter half of the *G*.

Distributing the Copy-Books.

Select a monitor for every second aisle, number them, and direct them to place two books on double, and one only on single desks. If a pupil is absent, his book is to be left on his desk, and gathered up with the rest at the close of the writing exercise. Each monitor, in giving out the books, will begin where he left off gathering them up. Let the writing-books on each desk be placed together, title-page up and back towards the aisle, so that a monitor passing down and up alternate aisles may take all of the books. On collecting the books, they should be put away in the order in which they are laid together by the monitors. It is an excellent plan for teachers to require every scholar to cover his copy-book neatly with brown paper.

Writing, like arithmetic, geography, and grammar, should be taught in classes. Scholars of similar attainments should write the same page in the same number at the same time. Those who write more rapidly may use the waste paper until all have finished the page. Scholars absent from the regular lessons should go on with the class, and the pages that have been omitted can be written at some other time.

Writing should, in all cases, be a daily exercise.

In most schools, one hour a day should be devoted to the subject of penmanship. Three-fourths of an hour should be given in all schools.

The use of the blackboard is *indispensable* in teaching penmanship correctly.

Pupils should be questioned daily upon the analysis of the letters, the rules for their formation, and the rules for writing.

For more extended instruction, see *Treatise on Penmanship*, and *Charts*.

Method of Conducting an Exercise in Writing.

Require the strict attention of every pupil. Let each one be supplied, in addition to the writing-book, with pen, pen-wiper, ink, and waste paper. At a given signal, let the pupil take the following positions and movements successively

1. Sit erect, square with the desk, hands together.

2. Turn right or left side to the desk (as the teacher may choose).

Remarks.—Place the right arm upon the desk, the elbow resting on the edge, the left hand crossing the right at right angles. the side one inch from the desk.

Place the feet firmly upon the floor, three inches apart, the right three inches in advance of the left, and the book square before the right arm.

If teachers desire to seat the pupil with the left side to the desk, let the same angle of the body be observed, the right arm resting upon the edge of the desk, half way from the wrist to the elbow, the book parallel with the arm. The great difficulty of this position, is a proneness of the learner to move the hand down to the edge of the desk, resting upon the wrist, and thus destroying the free movement of the arm. For beginners, the right side is preferable; having learned the movements in this position, they can write very readily in the other.

3. Open the books.

4. Open the inkstand and take the pen.

Remarks.—The pen should be held square with the paper, and at an angle of 51° from the desk, the same as the slope of the copies.

The best position for the pen is that which will not interfere with the natural position of the fingers. It may be explained to the pupil by letting the right hand fall down by the side of the body, with no effort to contract or expand the muscles. Raise the hand in this position, and every finger will be in a proper place to receive the pen. Place the pen in the right hand, even with, or partly over the nail of the second finger, and about three-quarters of an inch from it, with the forefinger on the top of the pen-holder, and the thumb opposite the first joint of the forefinger. The pen should be held at an angle that will bring the pen-holder just above the last joint of the forefinger. See that the fingers are not too straight, but in the natural position they would take in hanging by the side, and that both points of the pen press equally upon the paper.

5. Dip the pens in the ink.

6. Write.

Method of Closing an Exercise in Writing.

Let the following rules be observed:

1. Sit erect, and square with the desk.

2. Wipe the pens.

3. Close the inkstands and lay down the pens.

While the ink is drying the teacher can *mark* the credits for the lesson.

4. Close the books and arrange them for collecting.

5. Collect the books.

Marking Lessons in Writing.

A system of crediting should be adopted by which every pupil may become his own critic, for exercises in writing. Pupils are expected to study thoroughly the principles of writing, as laid down on the covers, and then report the credits (as a class or individually), as the teacher names the points of criticism, giving each pupil as many credits as he has perfect of the ten specified below.

1. Correct knowledge of the Analysis and rules for the formation of the letters.

2. Correct position of sitting.

3. Holding the pen correctly.

4. Sloping correctly (at an angle of 52°).

5. Writing lightly and easily.

6. Writing rapidly (if well).

7. Shading the letters correctly.

8. Uniformity in spacing.

9. Writing the same size of the copy.

10. Neatness, free from blots.

Teachers can combine these points of criticism mentioned, so as to use more or less, to suit their own standard of marking (See *School Record of Recitations*.)

For further explanation, see *Penmanship Explained*, and *Charts*, or *Business Writer*.

WRITING SHOULD BE MADE A SUBJECT OF QUALIFICATION IN OUR SCHOOLS.

WRITING should be treated like any other branch of education, and be made a subject of qualification for promotion from a lower to a higher grade. Pupils should be examined and marked in this branch as in Arithmetic, Geography, or Grammar, and a required per cent. be made necessary to pass from one grade to another.

Teachers sometimes justly feel that they receive no credit for their efforts in teaching writing, because penmanship is not a subject for examination by the committee, unless in the case of a boy or girl that shows remarkable talent in this direction.

Other teachers give this *branch* very slight attention, almost neglecting it, in order to secure larger per cent. in other studies. There is a general voice of complaint among parents, guardians, business men, committees, and even teachers themselves, in regard to the miserable success in teaching writing in our schools.

I remember well the remark of a good teacher to me as I inquired of him how it was that he succeeded in making such fine *writers*. He said, "For the last nineteen years I have devoted one hour a day to penmanship in my school." I remarked, "Are not your scholars behind in other studies?" His reply was, "No; the writing exercise seems to rest my pupils from other studies, and enables them to recite better." Another excellent teacher said to me: "I prefer to suffer in my own reputation, rather than to cram my boys for the High School. I cut short the time on less important branches. I look for the future good of my scholars, and teach them thoroughly the branches of Writing and Book-keeping."

What branch of education is more useful to the young man or woman entering the arena of business life? How many smart and intelligent young persons, with their heads crowded full of Mathematics, Philosophy, or General Literature, have been set aside by reason of their awkward handwriting! What school did they attend? who were the committee or who the teacher that allowed the young persons to neglect so important

and useful a part of their education? is often very properly asked. A voyager afloat makes but little headway against the current without oars to push his bark forward. So the young man drifting on the tide of life, can hardly expect to "paddle his own canoe" without the proper means to do so. With no helping friend, he must inevitably drift away to the great ocean of obscurity. We pity the young man unfortunately made a cripple physically for life. But if he is crippled in his education, his prospects for success are but little better.

An immense reservoir of water enclosed in granite walls, with no outlet, is quite useless. Open a channel, let the water gush forth and fall upon the ponderous wheel, and it will set in motion a hundred other wheels, that in their turn move other machinery, and the result is a fabric of the finest texture. Just as useless is it for the head to be encumbered with Arithmetical Problems, Metaphysics, Natural Science, and Political Economy, while the arm and fingers are perfectly untrained to write a correct hand and transmit facts and figures to paper, or draw from the great reservoir of the mind through the medium of penmanship. If committees, boards of education, and teachers would make regulations requiring that at least forty-five minutes should be devoted to writing every day, in each department of the school, where they are graded, that each teacher should *mark* the character of every exercise as he would *mark* an exercise in Arithmetic, that the Monthly Report to parents should exhibit the percentage in writing for the month, it would effect a striking change in the method of teaching now prevalent in many schools, and add a new interest to the exercise in all. The systematic arrangement of the copies in the series of Books, the instruction given in the treatise called "Penmanship Explained," the "Business Writer," the "Charts," the Analysis and the Rules for the formation of each letter, as laid down on the cover of the copy-books, the Slope Lines, the Ten Points of criticism, or Mark-

ing Exercise, the "School Record," the "Monthly Report," are each prepared with the *one* idea of making writing a test of qualification for promotion in our schools, so that the committee, parents, or friends visiting the school can, at a glance at the "Daily Record," see the standing of any

pupil or class. Hence I would recommend that committees, honorable boards of education, and teachers adopt a more thorough plan of instruction in regard to the teaching of the important branch of writing in the schools under their charge.

LETTERS.

—♦♦♦—

*Public High School, Providence, R. I.,
Sept. 4, 1863.*

S. A. POTTER, Esq.

Dear Sir:—I am pleased to find, on my return after an absence of nearly a year in the army, that you are still diligently at work improving your excellent Writing-Books and Manual of Book-Keeping. The copies which you have recently had re-engraved are really an improvement on those in the former edition; although I had thought those left nothing to be desired. Your *test questions* and *test set of accounts* in the High School Edition of Book-Keeping are a valuable addition to that work.

I have always thought such an addition would greatly increase the value of the book for High Schools.

I wish to thank you personally for your highly successful efforts in this department of education. After a somewhat extended use of your Copy-Books and Book-Keeping in my own school, and a frequent comparison with the leading text-books upon the same subjects, I feel authorized to say that I consider yours—*i. e.*, Potter & Hammond's—superior to anything else now in use. I consider your method of the analysis of the letters, and progressive development in the copies of the principles on which the letters are formed, a great improvement on everything else. And I am surprised to learn, as I have recently learned, that you have been accused of plagiarism in this system of analysis.

I used your copy-books in 1855 and '6,

and in the spring and summer of 1856 took particular pains to compare them with everything I could find published upon the subject of Penmanship, and I was thoroughly convinced not only that your system of teaching writing was *the best*, but that your classification and analysis of the letters, and consequent progressive development of the copies upon this plan of analysis, were original with yourself—entirely a *new invention*. I considered the plan of developing the various letters of the alphabet upon this analytical principle in the copies of a writing-book a matter of great importance in teaching penmanship; and in this I found you had invented an original method of teaching, of great value.

You may not have forgotten some conversation which I had with you upon the subject, while you were giving lessons in my evening school in this city, in which I expressed to you this conviction and my hope and belief that on account of this important invention your system would come into general use.

You certainly have not forgotten the great snow-storm in the winter of 1856, when you and I were blockaded in Philadelphia, and I assisted you in revising this analysis previous to re-cutting the plates from which your copies were engraved, and in re-arranging and perfecting your analysis and rules for the formation of every letter of the alphabet, both small and great.

So far as I know, and as I most confidently believe, the entire system developed in your copy-books is your own invention.

Previous to the issue of your books all systems of writing were based principally upon the alphabetical arrangement and miscellaneous copies.

Yours struck out a new path, and reduced the *art* of writing to a *science*; I find other authors and publishers in several instances have recently infringed upon your plan, but I am greatly surprised that any envious business rivals should so far depart from the truth and pervert facts, as to charge you with borrowing from their work.

I believe the charge to be entirely false, and consider myself so conversant with the facts in the case that I could not be mistaken; while I am fully aware that you, on the other hand, have just cause of complaint that your system has been borrowed and incorporated in part in the books of your rivals, envious of your well-deserved success.

I am, however, happy to learn that your books are rapidly gaining in public favor, and I venture to express the hope and conviction that their ultimate success will prove greater than that of any other system yet introduced to the public.

With great respect, I am, very truly,

Yours,

WM. A. MOWRY.

West Killingly, Conn.,

Nov. 18, 1863.

MR. S. A. POTTER.

Dear Sir:—In disposing of my entire interest to you, in Potter & Hammond's System of Penmanship and Book-Keeping, I deem it necessary to offer some testimony in your favor, which may be of some use to you in the competition with publishers, and the slanders of their agents.

Having worked with you for the past eight years in extending the sale of the Copy-Books, I have become fully conversant with the tricks and falsehoods of book-agents, and well know that the simple fact of my retiring from business will be seized upon and wrought into every conceivable form, that can injure the sale of the books.

Do you remember, my old partner, how,

nine years ago last summer, we struck our hands together and mutually promised each other, that in the strife of mercantile business we would never attempt to enrich ourselves by any business that was not established and conducted on a sound moral basis? All through that time, I can look back and discover not one departure from this principle on your part.

In leaving you as a partner, I can assure you that you do not lose a friend. On the contrary, I shall always interest myself directly in your business; and if at any time you should need my assistance in originating, revising, or improving anything that will enhance the value of your books, I am cheerfully at your service.

In view of these things, I offer to you the following testimony, which you are at liberty to use in any manner you see fit.

With high consideration,

I remain, dear Sir,

Very truly, yours,

W. P. HAMMOND.

West Killingly, Conn.,

Nov. 18, 1863.

This is to certify, that Mr. S. A. Potter was the author and originator of the system of analysis, the systematic arrangement of the copies, and the rules for the formation of each letter of the alphabet; which are the distinguishing features of Potter & Hammond's System of Penmanship, and that all statements to the contrary are absolutely false. Having been associated with Mr. Potter for nine years, I know that he has labored assiduously in perfecting a System of Penmanship, which unprincipled authors have purloined, and then turned upon him with the charge of plagiarism on his part.

I further testify, that when we first published the above-mentioned System of Penmanship, no such system as Payson, Dunton, and Scribner's was known: Mr. Scribner himself being then in the employ of another firm, in introducing the copy-books of his old teacher, Mr. A. R. Dunton.

Signed,

W. P. HAMMOND.

RECOMMENDATIONS.

We take pleasure in calling attention to the following recommendations, selected from among many hundred testimonials, received from distinguished teachers and others in various parts of the country.

We, the undersigned, having thoroughly examined POTTER & HAMMOND'S SYSTEM OF PENMANSHIP, pronounce it, in our opinion, superior to all others with which we are acquainted, for the following reasons:

1st. It is based upon the most scientific principles. Penmanship is here reduced to a *science*, by a methodical arrangement in which all of the small and the capital letters each are brought under three principles.

2d. The system is practical. The letters are so grouped that the formation of each preceding letter assists materially in forming each one following. The system aims only at a *practical* handwriting, and, dispensing with useless ornaments and flourishes, the pupil is taught at once the most simple and correct form of the letters, and thus rapidity of execution is promoted.

3d. The copies are of a superior order. The style adopted is a medium between the "Old Round Hand" and the "Angular form," thus combining elegance with rapidity. The engraving is in the highest style of the art.

4th. The rules for position, movements, and holding the pen, are natural and correct.

The paper of which the copy books are made is of the very best quality, a matter of the first importance, and which is generally too much neglected.

We, therefore, cordially recommend their System and Copy Books to Teachers and School Directors generally.

NICHOLAS H. MAGUIRE, A. M., Principal of the Philadelphia High School.

GEORGE W. FETTER, A. M., Principal of the Young Ladies' High School, Philadelphia.

A. W. COWLES, A. M., President Elmira Female College, Elmira, N. Y.

Prof. WM. F. PHELPS, Principal State Normal School, Winona, Minn.

P. A. CREGAR, A. M., Principal Monroe Boys' Grammar School, Philadelphia.

WM. HENRY PARKER, Principal Ringgold Boys' Grammar School, Philadelphia.

G. B. STOCKDALE, Principal Madison Boys' Grammar School, Philadelphia.

WM. H. HUNTER, Principal Morris Boys' Grammar School, Philadelphia.

JAMES H. MACBRIDE, Principal Harrison Boys' Grammar School, Philadelphia.

WM. STERLING, Principal Locust Street Grammar School, Philadelphia.

H. Y. LOUDERBACK, Principal North-West Boys' Grammar School, Philadelphia.

WM. STEPHENS, A. M., Principal John Quincy Adams Grammar School, Philadelphia.

FRANCIS S. BELDEN, Prin. Lincoln Boys' Grammar School, Philadelphia.

PHILIP CRESSMAN, Principal Harmony Boys' Grammar School, Philadelphia.

ASA JONES, Principal Jackson Grammar School, Philadelphia.

EDWARD GIDEON, Principal Penn Boys' Grammar School, Philadelphia.

JOHN ODDY, Principal Manayunk Boys' Grammar School, Philadelphia.

J. H. SIDES, Principal Newton Boys' Grammar School, West Philadelphia.

A. B. CORLISS, Principal Marshal Boys' Grammar School, Frankford, Philadelphia.

SALLIE L. LODOR, Principal New Street Girls' Grammar School, Philadelphia.

MARY HUNT, Principal Hancock Girls' Grammar School, Philadelphia.

B. H. MOYN, Principal Weccacoe Girls' Grammar School, Philadelphia.

MARTHA H. BURROWS, Principal South-West Girls' Grammar School, Philadelphia.

M. A. CLAYTON, Principal Livingston Girls' Grammar School, Philadelphia.

S. D. JOHNSTON, Principal South-East Girls' Grammar School, Philadelphia.

ANN DOLBY, Principal Ringgold Girls' Grammar School, Philadelphia.

MARGARET W. SMITH, Principal Mt. Vernon Girls' Grammar School, Philadelphia.

A. CLAUDINE ROY, Principal Madison Girls' Grammar School, Philadelphia.

E. B. BOND, Principal North-West Girls' Grammar School, Philadelphia.

LORRAINE BRADBURY, Principal Newton Girls' Grammar School, Philadelphia.

S. MCGONEGAL, Principal Locust Street Girls' Grammar School, Philadelphia.

KATE P. WATERMAN, Principal Marshall Girls' Grammar School, Frankford, Philadelphia.

SARAH A. ALCORN, Principal Rittenhouse Girls' Grammar School, Germantown, Philadelphia.

A. S. PAUL, Principal Penn Girls' Grammar School, Philadelphia.

MARY THOMPSON, Principal Manayunk Girls' Grammar School, Philadelphia.

We pronounce it, in our opinion, superior to all others with which we are acquainted, for the following reasons:

1st. It is based upon the most scientific principles.

2d. The system is practical.

3d. The copies are of a superior order.

4th. The paper is of the very best quality.

DANA P. COLBURN, Principal Rhode Island State Normal School.

N. C. BROOKS, A. M., Pres. Baltimore Female College.

JAMES R. WEBSTER, Prof. of Writing and Book-Keeping, Male Central High School, Baltimore, Md.

SAMUEL C. WEBB, Vice Prin. S. Normal School, Trenton, N. J.

HENRY B. PIERCE, Sup. Model School, at N. J. S. Normal Sch., Trenton.

AMOS N. C. KELLOGG, Prin. Farnum Preparatory Normal Sch., Beverly, N. J.

DAVID COLE, A. M., Principal Trenton Academy.

ISAIAH PECKHAM, Prin. Pub. High Sch. Newark, N. J.

J. V. MCJILTON, Treasurer Public Schools, Baltimore.

N. H. THAYER, Prin. Eastern Female High School, Baltimore, Md.

D. A. HOLLINGSHEAD, Prin. Western Female High School, Baltimore, Md.

C. CLARKSON TAYLOR, Prin. Friends' Sch., Wilmington, Del.

EDWARD ROTH, Saint Mary's College, Wilmington, Del.

HENRY CARVER, A. M., Prin. Susquehanna Sem. Binghamton, N. Y.

CHARLES R. COBURN, A. M., Prof. Math. and Sup. Normal School, Towanda, Pa.

M. R. BARNARD, Public School, Ithaca, N. Y.

J. F. STODDARD, A. M., Author of a series of works on Mathematics.

Z. L. PARKER, Prin. Union School, Corning, Steuben Co., N. Y.

Rev. N. T. REYNOLDS, Osceola, Tioga Co., Penn.

Judge J. C. WHITAKER, Elkland Boro', Tioga Co., Pa.

MEMBERS OF THE SCHOOL COMMITTEE AND TEACHERS IN THE CITY OF PROVIDENCE, R. I.

[From Rev. Mr. Walcot, Pastor of the High St. Congregational Church.]

Having critically examined the series of writing books issued by Messrs. Potter & Hammond, I am happy to express my unqualified approbation of their System of Penmanship, as unsurpassed, in my judgment, by any which has been offered to the public.

SAMUEL WOLCOTT.

I fully coincide with the above.

SAMUEL A. WINSOR.

I also concur most heartily in the opinion expressed above by Rev. S. Wolcott.

A. C. BARSTOW.

After carefully examining Messrs. Potter & Hammond's books, and comparing them with other systems of penmanship, I cheerfully concur in the opinion expressed by Mr. Wolcott.

THOS. A. DOYLE.

After a careful examination of the series of writing-books published by Messrs. Potter & Hammond, we fully coincide with the views expressed by Mr. Wolcott.

EDW. H. MAGILL, Sub-Master Boston Latin School.

JAMES L. STONE, Principal Summer Street Grammar School.

ZUINGLIUS GROVER, Principal Prospect Street Grammar School.

CHARLES HUTCHINS, Principal Benefit Street Grammar School.

ALVAH W. GODDING, Principal Arnold Street Grammar School.

LUCIUS A. WHEELOCK, Principal Elm Street Grammar School.

THOMAS DAVIS, Principal Meeting Street Grammar School.

I fully coincide with the above.

Mayor JAMES Y. SMITH.

It has afforded me much pleasure often, to listen to lectures from Mr. S. A. Potter, on his favorite subject, Penmanship; he is clear, accurate, and purely scientific. He has lectured frequently before my own department of the

High School, as well as before our State Teachers' Institutes, always with marked success. His system of Penmanship will stand the severest test of the school-room.

JOHN J. LADD,

Prin. Classical Dep't Prov. High Sc. & Pres. of State Ins.

I have known Mr. S. A. Potter as a lecturer on Penmanship and Book-keeping for several years. I have heard him lecture before teachers and Teachers' Institutes in several of the New England States and in New Jersey and Pennsylvania, always with complete success. I cheerfully recommend him as a lecturer on those subjects, and cordially bear testimony to the superiority of his system of Penmanship and Book-keeping as well as his method of presenting them.

WM. A. MOWRY,

Prin. Eng. and Scientific Dep't Prov. High Sch.

UTICA, Oct. 15, 1858.

WHEREAS, Prof. S. A. Potter has given an explanation of Potter & Hammond's System of Penmanship, and of the manner of using the series of Writing Books, Therefore,

Resolved, That as Commissioners and Teachers of Oneida Co., we highly approve of the System, believing it to be superior to any other now extant with which we are acquainted; and that we will use all proper influence to have this system of writing introduced into the schools of this County.

G. W. BAGG, Pres.

ABRAM B. WEAVER, Sec'y.

You have exalted a mechanical art into a science. The paper is superior, and the copies are far better executed than any I have heretofore met with.

W. G. E. AGNEW, A. M., M. D., Late Principal Zane St. Pub. Gram. School, Philadelphia.

I would heartily subscribe to what Dr. Agnew has said.

R. S. JAMES, A. M., M. D., Prin. New St. Grammar School, Philadelphia.

Far in advance of any other System of Penmanship with which we are acquainted.

W. F. WYERS, Ph. D., A. M., Principal of West Chester Academy, Pa.

Hon. A. L. HAYES, Chairman Book Com., Lancaster, Pa.

I know of no other system in use which seems to me half as well adapted to advance and perfect the pupil in the art of Penmanship.

You have exalted the art into a science by the employment of elementary principles in the construction of letters, and I do not think I should be far wrong in calling your system the *Inductive Method* of Chirography. It is admirably simple, progressive, and complete; and I should rather use it in teaching the art than any other system.

Rev. WM. C. RICHARDS,

Pastor Brown St. Baptist Church, Providence, R. I.

We fully concur with the above.

Rt. Rev. THOS. M. CLARK, Bishop of the Prot. Epis. Ch. Rhode Island.

MERRICK LYON, } Principals University Grammar
EMORY LYON, } School, Providence, R. I.

Providence, February 13th, 1866.

THE undersigned Bankers, Business-Men, Book-Keepers, &c., in the City of Providence and vicinity, having carefully examined and compared Messrs. Potter & Hammond's Revised System of Business Penmanship with other leading systems, have no hesitation in pronouncing it superior to all others which we have seen, for business purposes, for the following reasons, viz. :—

1st. The plain, neat letter, devoid of ornament and flourish, is taught—a style, according to our views, the pupils in our public schools should learn.

2d. An easy, graceful movement is taught, suited to rapid business writing.

3d. The copies are compact and the writing business-like, and precisely adapted to every-day use.

4th. The style is so simple that it can be acquired with great ease and rapidity.

5th. The paper is far superior to any used in other copy-books we are acquainted with, and is the best we have seen in any series.

We therefore unhesitatingly recommend this system to Boards of Education and Teachers, as being in our opinion in advance of any other.

C. M. STONE, Cashier Atlantic Bank.

E. N. DAVIS, Cashier of Bank of America.

HENRY A. CORY, 46 and 50 Weybosset St.

A. C. BARSTOW, of the firm of A. C. Barstow & Co.

C. E. JACKSON, National Bank of N. America.
WILLIAM KNIGHT, Butchers' and Drovers' Bank.

HARVEY MAXFIELD, Book-Keeper for Ar-
mington, Gardner & Drake.

P. A. GARDINER, Cotton Merchant.

S. A. WINDSOR, Coal Merchant.

SAMUEL W. BROWN, City Clerk.

G. A. WILLIAMSON, Deputy City Clerk.

J. B. THURBER, Book-Keeper for F. H. Richmond.

L. D. ANTHONY, of the firm of L. D. Anthony & Co.

G. B. JASTRAM, Banker and Broker.

THEODORE B. TALBOT, Jackson Bank.

HAMLIN JOHNSON, Book-Keeper for R. E.
Hamlin & Co.

CHARLES AKERMAN, Bookbinder.

EDWARD HAWKINS, Merchant.

HORACE CLARKE, Book-Keeper, Atlantic De-
laine Mill.

From the Principal of the New Hope Grammar School.

New Hope, Pa., October 25th, 1865.

Messrs. POTTER & HAMMOND :

During an extended experience in teaching, I have had occasion and opportunities for examining and testing the most popular systems of penmanship. After a thorough and impartial trial of each, I have become convinced that Potter & Hammond's system exceeds all others extant, in analytic simplicity, beauty, and perfection, which, together with the elegant style of the copies, supplies a desideratum, both for the teacher and pupil, never before offered, and now unequalled for teaching *ornamental* and *practical* penmanship in the best manner and shortest time.

Yours, truly,

William P. Sharkey.

Providence, March 20th, 1866.

Having carefully examined Potter & Hammond's Revised System of Business Penmanship, and compared it with other leading systems, I am free to say that I consider it far superior, both in design and execution, to any other published system that has fallen under my observation.

A. G. SCHOLFIELD,

President of Scholfield's Commercial College.

The undersigned fully concurs in the above recommendation.

G. H. ROGERS,

Professor of Penmanship for ten years in
Scholfield's Commercial College.

The following is an extract from a letter in the *Chicago Tribune*, under date of October 26, 1865:—

"The Potter & Hammond Writing Books.

"But there is yet another specialty whereof I must speak, so freshly have I returned from the extensive and busy lithographic department, in the upper portion of their building on Arch Street, where a long row of lithographic presses are kept busy on the

"Potter & Hammond Writing Books.

"I could write a column on this subject with profit to the educators of the young idea in the chirographic art, if I succeeded in measurably reproducing the scientific and excellent principles as explained by Mr. Potter and demonstrated in his series. It will be a novelty to multitudes of old-fashioned plodders, who see nothing in teaching writing but a slow and blind principle of imitation. Mr. Potter is the first and earliest dissector of the Art of Penmanship, and has sent a life and interest through the whole business incredible to those who see only the statement of the fact, but, nevertheless, so demonstrated in his series of copy-books that the most casual observer finds delight, awakening where he began with only a cold unsympathizing stare. So rapidly has the Potter & Hammond System spread through the Eastern and Middle States that Mr. Potter, whose beautiful lithography is the twin element of their success, looks perpetually grave over orders accumulating, and marshals press after press into his lines in the Arch Street establishment.

"The same rigid and skilful anatomizing analysis that Mr. Potter has made the foundation of his triumph in copy-books, he has, with equal success, extended to the **Art of Book-keeping**. He takes it entirely to pieces in the hands of the learner, and reconstructs it with such marvellous plainness and perspicuity, that the young writer has problems to meet and to answer in whose tests, and their unraveling, he masters the whole art of the book-keeper."

Potter & Hammond's System of Penmanship

Has been introduced, and is extensively used in the States of

PENNSYLVANIA,
NEW JERSEY,
RHODE ISLAND,

DELAWARE, and
MARYLAND.

In addition to the above, the system is in general use, with the demand rapidly increasing, in the States of

NEW YORK,
MASSACHUSETTS,

CONNECTICUT,
VIRGINIA, &c.

Since the revival of Educational Interests in the South, large orders have been received for these valuable books, showing their former popularity and circulation. In the West the call for this system is on the constant increase, and large quantities are being forwarded to supply the demand.

These books, in whole or part, are in use in many of the larger cities. A few of the most prominent are:—

Philadelphia, Pa.,
New Brunswick, N. J.,
Providence, R. I.,
Albany, N. Y.,
Lancaster, Pa.,
Cohoes, N. Y.,

Wilmington, Del.,
Newport, R. I.,
Watertown, N. Y.,
Louisville, Ky.,
New Albany, Ind.,
Allentown, Pa., &c., &c.

DESCRIPTION OF THE COPY-BOOKS.

1. The School Series.—Nos. 1 to 7 inclusive.

No. 1 contains a drill exercise upon the formation of the letters included under the *i* and *o* principles, in medium-sized hand, with copies of short words.

No. 2 combines the drill upon the formation of the twenty-six small letters, in a smaller sized hand, arranged under their respective principles, with the proper manner of connecting them together in words.

In this and the two following numbers, particular attention is given to the fore-arm and finger movements, by appropriate exercises upon the elementary principles, and their various combinations.

No. 3 exercises the pupil with a drill upon each letter of the alphabet—both small letters and capitals—systematically arranged in the formation of words, in a smaller hand than that of the preceding number.

No. 4 contains further exercises for the arm, words of medium length, and a complete review of the whole system, in a still finer hand.

The first six pages call attention to a drill exercise, upon waste paper to develop the fore-arm movement, the elbow resting upon the desk, and the fore-arm moving freely.

The curve given upon the first page is described by the natural movement of the arm laterally. The straight lines are made by extending and contracting the fingers.

No. 5. The principal feature of this book is the systematic arrangement of the capital letters for drill exercises followed by words commencing with these letters. The drill upon capitals in this book is most systematic, thorough and complete.

No. 6 contains proverbial sentences, systematically arranged.

No. 7 contains sentences for further practice.

2. Mercantile and Ornamental Series.—Nos. 8 to 12 inclusive.

No. 8 gives a very fine drill on the capital letters, made with the broad turn, shaded gradually, connected with words, &c., preparatory to No. 9.

No. 9 contains notes, drafts, bills, and other business forms.

No. 10 contains words and sentences so arranged as to give an extensive drill on the various styles of capital letters.

No. 11 is made up of various book-keeping forms, consisting of the forms of entry in different kinds of business transactions. The copies comprise four lines each, and contain a great variety of capital letters, with drill on the different styles.

It is the *drill-book of the series*, and should be written by all who propose to study book-keeping before entering upon that study. It is believed that this book will be found superior in arrangement, and in the ease and elegance of the copies for *business* writing, to any book ever before published. This book is original in its design and execution—nothing of the kind has ever before been presented to the public. The copies are arranged systematically, and the paper is ruled in columns to correspond to the book-keeping forms.

No. 12 contains large coarse-hand copies for engrossing purposes, Day Book and Ledger headings, and the various styles of Ornamental Penmanship, including German text, Old English, and Italic characters.

3. The Ladies' Series,—which consists of Nos. 13 to 15 inclusive.

It is expected that learners will have written the school series previous to their using this set, which it is thought they will then find well adapted to perfect them in an elegant and easy handwriting. These copies are, of course, in a finer hand than the copies of the school series.

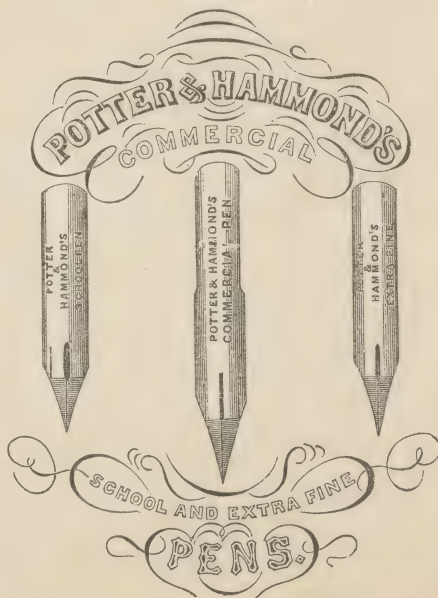
No. 13 contains sentences in a fine hand.

No. 14 has historical sentences in a finer hand than those of No. 13.

No. 15 is the *Ladies' book of forms*, each copy consisting of four lines, and written in an easy, flowing manner, with a variety of styles for the capital letters.

POTTER & HAMMOND'S STEEL PENS.

These well-known pens are manufactured by Joseph Gillott. We consider them equal to any bearing his stamp. They are now extensively used, and are pronounced the *Best Pens* in the market. The *Extra Fine Pen* is adapted to schools of a higher grade and those who wish to write a fine hand, while the *School Pen* is more suitable for schools of an intermediate grade. The *Commercial Pen* is one of the best ever made for banks, counting-houses, and all commercial purposes.



MODERN AND POPULAR SCHOOL BOOKS

PUBLISHED BY

COWPERTHWAIT & CO.

Nos. 628 & 630 CHESTNUT STREET, PHILADELPHIA.

The Publishers respectfully invite the attention of Teachers, School Directors, and all others interested in the cause of Education, to their list of School Text-Books, which are fresh, original, thoroughly "up to the times," and especially adapted to the improved methods of instruction which now prevail.

WARREN'S SERIES OF GEOGRAPHIES.

	RETAIL PRICE.
Warren's Primary Geography. Revised Ed.	\$0.75
Warren's Common School Geography. Rev. Ed.	1.88
Warren's Physical Geography. Revised Ed.	1.88

These three books comprise a COMPLETE GEOGRAPHICAL COURSE, adapted to all grades of Schools, and form the most compact and economical series now published.

WARREN'S GEOGRAPHICAL CHARTS.

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